

Al principio de los tiempos

La transformación de un continuo sentir

Para cuarteto de cuerdas

Juan Luis de Pablo Enríquez Rohen

2008

Tema

Suave como el tranquilo fluir de la sangre interna (♩ = c. 60)

Spiccato

pp

Spiccato

pp

Violin I and II staves. Violin I starts with a treble clef and a common time signature. Violin II starts with a bass clef and a common time signature. Both staves have a *pp* dynamic marking and a *Spiccato* articulation. The music consists of a continuous flow of eighth notes.

Violin I and II staves. Violin I starts with a treble clef and a common time signature. Violin II starts with a bass clef and a common time signature. The music continues with a continuous flow of eighth notes.

Violin I and II staves. Violin I starts with a treble clef and a common time signature. Violin II starts with a bass clef and a common time signature. The music continues with a continuous flow of eighth notes.

Violin I and II staves. Violin I starts with a treble clef and a common time signature. Violin II starts with a bass clef and a common time signature. The music continues with a continuous flow of eighth notes.

Violin I and II staves. Violin I starts with a treble clef and a common time signature. Violin II starts with a bass clef and a common time signature. The music continues with a continuous flow of eighth notes.

Violin I and II staves. Violin I starts with a treble clef and a common time signature. Violin II starts with a bass clef and a common time signature. The music concludes with a final measure.

Transformación I

Un poco mas rápido; como una intuición visceral (♩ = 66)

martelé

12

Vln. I

Vln. II

Vla.

p

15

Vln. I

Vln. II

Vla.

17

Vln. I

Vln. II

Vla.

19

Vln. I

Vln. II

Vla.

21

Vln. I

Vln. II

Vla.

23

Vln. I

Vln. II

Vla.

Transformación II

L' istesso tempo ma espressivo
martelé

24

Vln. I

Vln. II

Vla.

Vcel.

mp

mp

mp

26

Vln. I

Vln. II

Vla.

Vcel.

28

Vln. I

Vln. II

Vla.

Vcel.

30

Vln. I

Vln. II

Vla.

Vcel.

32

Vln. I

Vln. II

Vla.

Vcel.

34

Vln. I
Vln. II
Vla.
Vcel.

Transformación III

36

Un poco mas rápido como una emoción que apenas despierta (♩ = c. 72)

slurred Staccato
mp

slurred Staccato
mp

Pizz.
mf

Pizz.
mf

Vln. I
Vln. II
Vla.
Vcel.

39

Vln. I
Vln. II
Vla.
Vcel.

41

Vln. I

Vln. II

Vla.

Vcel.

43

Vln. I

Vln. II

Vla.

Vcel.

45

Vln. I

Vln. II

Vla.

Vcel.

47

Vln. I

Vln. II

Vla.

Vcel.

49

Vln. I

Vln. II

Vla.

Vcel.

51

Vln. I

Vln. II

Vla.

Vcel.

Transformación IV

Alegre y abierto como un sentimiento cariñoso (♩ = c. 80)

53 *Staccato volante*

Vln. I *mf*

Vln. II *mf*

Vla. *arco* *mf*

Vcel. *arco* *mf*

55

Vln. I

Vln. II

Vla.

Vcel.

57

Vln. I

Vln. II

Vla.

Vcel.

59

Vln. I

Vln. II

Vla.

Vcel.

61

Vln. I

Vln. II

Vla.

Vcel.

63

Vln. I

Vln. II

Vla.

Vcel.

65

Vln. I

Vln. II

Vla.

Vcel.

67

Vln. I

Vln. II

Vla.

Vcel.

con sordina

con sordina

Transformación V

69

L'istesso tempo ma espressivo

Vln. I

Vln. II

con sordina

con sordina

p

p

p

p

p

p

flautando

sf

sf

71

Vln. I

Vln. II

pp

pp

pp

pp

sf

mf

fp

sf

mf

fp

73

Vln. I

Vln. II

p *sf* *mf*

75

Vln. I

Vln. II

f *ff* *ponticello*

77

Vln. I

Vln. II

fp

79

Vln. I

Vln. II

piu mosso *Pizz.* *pp* *p*

81

Vln. I

Vln. II

mp *arco tasto* *arco ponticello*

Transformación VI

Apresurado como cuando despierta la ansiedad de la pasión (♩ = 86)

The musical score is divided into three systems, each spanning two measures. The first system begins at measure 83. The Violin I part features a rapid sixteenth-note pattern with a 'Pizz.' (pizzicato) marking. The Violin II part follows a similar pattern but includes some chromatic movement. The Viola part has a more sparse, rhythmic accompaniment. The Cello part enters in the second measure with a 'Pizz.' marking and a 'mf' (mezzo-forte) dynamic. The second system starts at measure 85. The Violin I part continues with the rapid sixteenth-note pattern. The Violin II part has a more melodic line with some chromaticism. The Viola part continues its rhythmic accompaniment. The Cello part has a more active line with some chromatic movement. The third system starts at measure 87. The Violin I part continues with the rapid sixteenth-note pattern. The Violin II part has a more melodic line with some chromaticism. The Viola part continues its rhythmic accompaniment. The Cello part has a more active line with some chromatic movement.

83

Vln. I

Vln. II

Vla.

Vcel.

85

Vln. I

Vln. II

Vla.

Vcel.

87

Vln. I

Vln. II

Vla.

Vcel.

89

Vln. I

Vln. II

Vla.

Vcel.

91

Vln. I

Vln. II

Vla.

Vcel.

93

Vln. I

Vln. II

Vla.

Vcel.

95

Vln. I

Vln. II

Vla.

Vcel.

97

Vln. I

Vln. II

Vla.

Vcel.

Transformación VII

99 *L'istesso tempo ma espressivo*

Pizz.

f

Pizz.

f

Pizz.

f

Pizz.

f

Vln. I

Vln. II

Vla.

Vcel.

101 *Pizz. Lasciar vibrer*

Vla. *p crescendo*

Vcel. *p crescendo*

103

Vln. I *arco* *p* *pp* *Pizz.*

Vln. II *arco* *p* *pp* *Pizz.*

Vla. *p* *pp*

Vcel.

105 *espressivo ma piano*

Vln. I *arco* *p* *Pizz.*

Vln. II *arco* *p* *Pizz.*

Vla. *arco* *Pizz.*

Vcel. *arco* *Pizz.*

107

Vla.

Vcel.

109

arco *Pizz.* *tr* *arco*

Vln. I *fp*

Vln. II *arco* *Pizz.* *tr* *arco*

Vla. *fp*

Vcel. *fp*

111 *Giocoso* (♩ = 120)

Pizz. *mp* *mf*

Vln. I *Pizz.* *mp* *mf*

Vln. II *Pizz.* *mp* *mf*

Vla. *mf*

113

arco *fp* *mf* *Pizz.*

Vln. I *arco* *fp* *mf* *Pizz.*

Vln. II *arco* *fp* *mf* *Pizz.*

Vla. *arco* *fp* *mf* *Pizz.*

Vcel. *Pizz.* *arco* *mf* *Pizz.*

Transformación VIII

116 *Allegro* (M.M. ♩ = c. 280)

Vln. I *arco* *f*

Vln. II *arco* *f*

Vla. *arco* *f*

Vcel. *arco* *f*

119

Vln. I

Vln. II

Vla.

Vcel.

122

Vln. I

Vln. II

Vla.

Vcel.

125

Vln. I

Vln. II

Vla.

Vcel.

128

Vln. I

Vln. II

Vla.

Vcel.

131

Vln. I

Vln. II

Vla.

Vcel.

134

Vln. I

Vln. II

Vla.

Vcel.

137

Vln. I

Vln. II

Vla.

Vcel.

140

Vln. I

Vln. II

Vla.

Vcel.

143

Vln. I

Vln. II

Vla.

Vcel.

146

Vln. I

Vln. II

Vla.

Vcel.

149

Vln. I

Vln. II

Vla.

Vcel.

152

Vln. I

Vln. II

Vla.

Vcel.

155

Vln. I

Vln. II

Vla.

Vcel.

158

Vln. I

Vln. II

Vla.

Vcel.

161

Violin I, Violin II, Viola, and Cello parts for measures 161-163. The key signature has one sharp (F#). The time signature changes from 6/8 to 3/4 in measure 162, then to 4/4 in measure 163, and back to 6/8 in measure 164. The Violin I part features a melodic line with accents. The Violin II part has a similar melodic line. The Viola and Cello parts provide a harmonic accompaniment with eighth and sixteenth notes.

164

Violin I, Violin II, Viola, and Cello parts for measures 164-166. The key signature changes to one flat (Bb) in measure 164. The time signature changes from 6/8 to 3/4 in measure 165, then to 4/4 in measure 166, and back to 6/8 in measure 167. The Violin I part features a melodic line with accents. The Violin II part has a similar melodic line. The Viola and Cello parts provide a harmonic accompaniment with eighth and sixteenth notes.

167

Violin I, Violin II, Viola, and Cello parts for measures 167-169. The key signature changes to two flats (Bb, Eb) in measure 167. The time signature changes from 6/8 to 3/4 in measure 168, then to 4/4 in measure 169, and back to 6/8 in measure 170. The Violin I part features a melodic line with accents. The Violin II part has a similar melodic line. The Viola and Cello parts provide a harmonic accompaniment with eighth and sixteenth notes.

170

Vln. I

Vln. II

Vla.

Vcel.

173

Vln. I

Vln. II

Vla.

Vcel.

176

Vln. I

Vln. II

Vla.

Vcel.

179

Vln. I

Vln. II

Vla.

Vcel.

182

Vln. I

Vln. II

Vla.

Vcel.

185

Vln. I

Vln. II

Vla.

Vcel.

188

Vln. I

Vln. II

Vla.

Vcel.

191

Vln. I

Vln. II

Vla.

Vcel.

195

Vln. I

Vln. II

Vla.

Vcel.

197 *al continuo de las frecuencias*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vcel. *mp*

199

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vcel. *p* *mp*

201 *Magna e libero el cumplimento*

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vcel. *p* *mp*